

# Between the Keys

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# The Coordinator's Column

Ian Gleadall

Hello. This is Ian Gleadall taking over the helm from John Daly as the MWSIG Coordinator. I'd like to thank John for all he's done for MW-SIG during his tenure. Things in the Materials world have certainly developed recently, due in no small part to John's efforts and leadership and to the enthusiasm and input from Greg Goodmacher as retiring Programme Chair. I'd also like to thank Yvonne Beaudry for taking over from Greg, and the officers who will continue their efforts on our behalf for another year (Daniel Droukis, Scott Petersen and Jim Smiley, continuing as Membership Chair, Treasurer

as Between the Keys Editor). We're already working closely together on a number of projects, mostly a product of Jim's prodigious enthusiasm and abilities.

We move into the new year with various plans in the works. One of our projects is to host a Pan-SIG conference here in Sendai in May, 2007, so start thinking now about any presentations you'd like to make then. It'll be the first time MWSIG has been involved in Pan-SIG (we just missed the boat for the 2006 meeting), so we'll be doing our utmost to make sure the contributions from MWSIG will make it a memorable conference. Jim and

*MWSIG seems to be blossoming nicely. The AGM was well attended by many old and new faces, all brimming with enthusiasm and ideas for moving the MWSIG wagon along.*

and Publications Chair, respectively). I hope I can contribute to continue the trend that is seeing MW develop into an ever more active and prominent Special Interest Group.

I was appointed in the AGM at the JALT2005 meeting in Shizuoka, which was the first JALT national conference I've attended for a long time. It was good to renew old acquaintances and to make a large number of new friends. There were some very good presentations this year, as I'm sure you will have heard even if you were unable to attend.

MWSIG seems to be blossoming nicely. The AGM was well attended by many old and new faces, all brimming with enthusiasm and ideas for moving the MWSIG wagon along. Since April this year, Jim Smiley has been working just across the corridor from me at the same university (Jim'll be continuing

I are hoping to host it here at Tohoku Bunka Gakuen University.

The MWSIG Group email list is still benefiting from the enthusiasm generated in Shizuoka, with a lively discussion of ideas such as social gatherings of MW members and file sharing (as downloads from the group site). If you're not on the group e-mail list, then please join and let's hear what you have to say. It's free to join: all you need is a Yahoo e-mail address and you just register on the group home page: [jaltmwsig@yahooroups.com](mailto:jaltmwsig@yahooroups.com) If you're reluctant to add to your e-mail In-box messages, you can arrange to receive periodical digests with all the recent messages together in a single file.

That's all for now. Have a happy and successful 2006,

Ian G.

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# From the Editor

Jim Smiley

This year's conference energized our group significantly. Even though JALT Central Office in their infinite wisdom deemed that an out-of-the-way 3rd floor space was the best for the SIG stands, many people found their way up. More than ever (it seems to me), our MW stand was a little hub of introductory, explanatory, planning and devising activity. Given the sometimes apparent lack of involvement I sense sometimes from our members, it was reassuring and invigorating to meet and discuss deeply MW issues with many members.

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The conference theme of sharing stories finds a place in our issue. Kris Bayne immediately jumped into action and produced a wonderful report on the many MW presentations he attended. Indeed, Kris's report is so comprehensive that it will be distributed over three issues of *Between the Keys*. He starts with the theme of how to begin the textbook production process by sharing Kim Bradford-Watts' 100 questions to ask publishers and Lesley Riley and Robyn Najar's analysis of four kinds of partnership that developed during the process of writing

their textbook. We also had our first materials writers' contest. Congratulations go to the prize winners, Brian Cullen and Kelly Quinn. They share the story of how their entry came into being. One of the contest judges, Marc Helgesen, prepared a marvelously detailed commentary. This was posted in our Yahoo! group files. As many BTK readers are not yet members of our Yahoo! group (nudge, nudge), Marc's comments are reproduced here. For those of us who have not yet met, we have a little photo gallery of key events of MW.

Foreign residents and local teachers in Japan will be very aware of the distinction between native and non-native speakers of a language, between natives and immigrants. Applying this concept to the digital land, a new idea is emerging: digital natives and digital immigrants. Young people who have grown up always having computers around them approach 'Digiland' differently from those of us who started using computers in our teens or later. We have a digital accent. One of mine is that when I get something

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## Which typeface should I use for my materials? With Serifs or Without?

Cameron Romney, Momoyama Gakuin University

In the world of typefaces, which are commonly, but incorrectly called fonts, there are many different styles and innumerable ways to classify them. (Computer fonts are bits of code that tell the computer how to make letter shapes. A collection of letter shapes are a typeface.) For our discussion, let's focus only on the important distinctions between just two typeface styles: serif and sans serif. Serif typefaces have little "feet" or finishing strokes on them and sans serif typefaces don't. The most commonly used serif typeface is Times New Roman and the most common sans face is Helvetica. The typeface you are reading now, Chaparral Pro, is a serif typeface. The distinction itself

typefaces are inherently easier to read, sans serif typefaces can be just as readable, if they are used properly.

So, some researchers have come to the conclusion that serif typefaces are better; others that sans serif typefaces are just as readable. Even though the research findings are inconclusive, one consistent has emerged: the typeface style which readers are most familiar with is the typeface style that will be easiest for them to read. Felici (2003) discusses a study done with native readers of German. This study found that older readers, who were used to the medieval blackletter style, supposedly the most difficult type style to read, were able to read just as fast

*"...which style of typeface are Japanese readers of English more used to?"*

is very simple, but which typeface to use can be a challenging decision.

When talking about typefaces, designers and researchers discuss two main issues: readability, overall ease of reading; and legibility, recognizing individual letters.

The conventional wisdom is that serified typefaces have higher readability. This is because the serifs lead the eye in a line across the page. Serifless typefaces cannot do this (Bringinghurst 2003). However as Lange, Esterhuizen, and Beatty (1993) show in their research, sans serif typefaces can be just as easy to read as serified ones. White (2003) explains noting that sans serif typefaces should be set with wider line spacing. The extra white space creates a negative or invisible line that the eye can follow; therefore, while serif

and accurately as readers who were used to Roman style type. This of course seems logical. If there was some sort of problem with blackletter type, if it was truly unreadable, it would have been abandoned. However, it was used for centuries (Felici, personal communication, October 27, 2005).

This conclusion of familiarity, of course, begs the question: which style of typeface are Japanese readers of English more used to? A quick survey of advertisements in and around the Osaka subway system found that sans serified typefaces outnumbered serified by nearly three to one. However, flip through any EFL textbook published by an overseas publishing company (Oxford, Cambridge, etc.) and you will find that they use a mix of both serif and sans serif typefaces. Domestic

EFL publishers, however, seem to favor serifed typefaces. It needs to be said that all of this evidence is anecdotal, but what seems to be clear is that Japanese readers are used to seeing both serif and sans serif typefaces.

However, is the ease of eye movement across the page (a physical aspect of readability) the primary concern for EFL materials which are designed to aid students practice communicative language? Larger blocks of text that are read continuously allow ease of eye movement. However, most oral method EFL materials are not designed as “reading” materials containing sentence after sentence, paragraph after paragraph of text. Most second language classroom materials of this type require no more than a few lines of text be read at once, and often only one sentence or only one line.

Therefore, according to the conventional

wisdom, either style of typeface would be appropriate because the eye isn't moving from line to line in a paragraph. In fact many teachers believe that sans serif typefaces are better because they have simpler letter forms and are therefore better for novice readers (Walker & Reynolds 2003) who might be confused by the “unnecessary” serifs.

However, serifs do more than just create lines that the eye can follow across the page. They also serve to distinguish one letter from another by creating a distinct shape for each, promoting legibility. Serifs are not just “decorative fillups” (Felici 2003, p. 33). They help the reader differentiate between an “i” and a “j”, for example.

I would argue that legibility should be the primary concern for choosing a typeface for EFL materials. Here is a real life example: an in-house textbook created by the Language Centre at Momoyama Gakuin University

Figure 1. Preposition Practice

**PREPOSITION PRACTICE**

*Here is a photo from Joe's party. Read the sentences about the photo and write the names of his friends on the line next to each person.*

- |   |              |
|---|--------------|
|   | <u>Names</u> |
| 1) Joe is <b>in front of</b> Tom.             | Michael      |
| 2) Sandy is <b>behind</b> Al.                 | Joe          |
| 3) Al is <b>next to</b> Tom.                  | Sandy        |
| 4) Lynne is <b>between</b> Michael and Ellen. | Ellen        |
| 5) Denise is <b>to the right of</b> Sandy.    | Denise       |
| 6) Bob is <b>between</b> Denise and Al.       | Al           |
| 7) Michael is <b>to the left of</b> Lynne.    | Marlen       |
| 8) Marlen is <b>in front of</b> Lynne         | Lynne        |
|   | Tom          |



is set using several typefaces, including Arial. Arial, which should be familiar to all Microsoft users, is a sans serif typeface, specifically a geometric sans serif typeface, so called because its letter shapes were inspired by simple geometric shapes—circles and lines.

One of the activities in the text (shown in Figure 1) asks students to practice prepositions by reading a few sentences to identify individuals in a drawing. Notice that sixth down from the top in the names column is “Al.” The students in my first year English class mistook “Al,” clearly a man’s name, for “AI,” a Japanese woman’s name and were therefore unable to complete the exercise. At first, I was confounded by the problem, but it soon became clear. In Arial – for all practical purposes – there is no difference between the lowercase “l” and the upper case “I.” They are both simple vertical lines. In reality, there is a difference in thickness and vertical height, but it is imperceptible at all but the largest sizes.

In this instance, the simpler letter forms did not help novice readers. Rather, exacerbated by first language interference, they caused the activity to breakdown. Of course, once the students understood that the name was “Al” and not “AI”, they were able to get back on track.

So how does all of this apply to your materials? First, large blocks of text, i.e. paragraphs-length reading passages, are probably best set in a serif font that will enable the readers’ eyes to move efficiently from line to line. Single lines of text, i.e., example sentences, instructions, vocabulary lists, etc. can be set in either a serif or sans serif typeface, but care should be taken to avoid possible misreadings.

In fact, I would argue that geometric sans serif fonts, Arial, Helvetica, Futura, to name a few, are best avoided by second language learners, especially learners whose native

language is not typically written in the western alphabet. The humanist sans serif typefaces which were designed to have improved legibility (Kirsanov 1998) like Tahoma, Gill Sans, Optima, etc. have better letter to letter contrast and should be easier for second language learners to read.

Finally, I’ll end with a recommendation. Try Century (New) Schoolbook. This typeface was designed by Morris Benton Fuller in the early twentieth century for use in elementary school texts in the United States (Bringhurst 2004). It was specifically designed for maximum legibility and readability for novice readers. Because of this, it is a sturdy, attractive face and is often used by professional typographers when designing EFL textbooks, including one of my favorites, *Writing from Within Intro* (Kelly & Gargagliano 2004).

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# People in Materials Writing: Steven Gershon

Daniel Droukis, Kyushu Kyoritsu University

**BTK:** *What textbooks have you authored? (Co-authored?)*

In the past 10 years, I have co-authored the following textbooks:

*Online* (3 levels: Macmillan)

*Sound Bytes* (2 levels: Longman)

*English Upgrade* (3 levels: Macmillan)

*On the Go* (Longman)

*On the Move* (Longman)

*Gear Up* (2 levels: Macmillan)

**BTK:** *What motivated you to start publishing materials?*

**SG:** It was probably the same thing (or mixture of things) that motivates most practicing teachers who decide to try their hand at writing their own materials; a degree of dissatisfaction with the material I was currently using, a realization that the handouts I'd been making for my own classes were working pretty well, positive feedback from colleagues who'd used my handouts in their classes, and yes, a large portion of naiveté about the difficulties of bridging the vast distance between designing one-off handouts for your own classes and writing a multi-level textbook series for a wide market.

**BTK:** *How did you first approach publishers about your materials?*

**SG:** My good buddy and colleague Chris Mares and I started scribbling notes about all the textbooks we had recently been using, collected our ideas together for successful activities, and eventually asked

around to find out what's supposed to go into a textbook proposal. (We had no clue at the time!) We then spent some more time cobbling together a proposal and sample unit and took it with us to a JALT conference. We went around to all the publishers' displays, talking to reps, editors, whoever would listen to us, until we found a couple of editors who seemed (mildly) encouraging and agreed to take a look at our proposal. Millions of hours, thousands of faxes, two different publishers, and countless drafts later we were finally offered a contract to write *Online* for Heinemann (now Macmillan).

**BTK:** *How long have you been teaching? How has this experience contributed to your material writing?*

**SG:** I suppose I started teaching informally in the early 70's when I was bumming around Asia on the 'Hippie Trail', making a bit of spending cash by offering English conversation lessons a day here and a day there in makeshift language schools along the way (I remember one teahouse-school in Tehran that paid me in almond-cakes!). I then qualified as a high school English teacher in California in 1976, after which I taught English in high schools in London (UK) for 4 years. Then I taught for two years in China from 1982-84. After that, I went back to Britain to do an MA in Applied Linguistics and came to Japan after I finished that in 1986. So altogether, I've been teaching for more than 25 years.

The length and variety of my teaching experience (junior high schools, high schools, language schools, colleges and universities)

is definitely what most directly feeds my material writing. Everything I write, from syllabus components to activity sequences to rubrics and instructions, is informed by my experience in the classroom. Of course, that doesn't mean I always get it right, but it does give me a fairly sharp 'crap detector' that allows me to avoid too many time-wasting dead ends and sure-fire catastrophes.

**BTK:** *Looking back on your experiences in materials writing are there things you wish you had done differently. Can you explain?*

**SG:** Writing a textbook and then getting it published is a very long, involved process. It is also a very collaborative one. There

a bit flat. As they say, hindsight is always 20/20. But when you're in the thick of the decisions, negotiations and deadlines, often you just don't have the time or perspective to get everything absolutely perfect. As an author, having been at it more than 10 years, I have learned to accept that. This means any specific regrets I may have now regarding any of my published textbooks are very minor. Fortunately, I've had the opportunity to work with very supportive publishers and very professional, competent and understanding editors. Therefore, I am generally very proud of all the materials I have written so far and am appreciative of all the time, energy and human effort that go into the publishing process.

*"Everything I write, from syllabus components to activity sequences to rubrics and instructions, is informed by my experience in the classroom."*

are always deadlines to contend with, decisions to be negotiated, feedback to be pondered, marketing directors to be satisfied, compromises to be made. This means that the finished product is sometimes not exactly what you had envisioned when the whole thing was at its earliest inspired note-scribbling stage.

There's a huge learning curve when you start out as a first time author, and for me there continues to be a learning curve even after having already published five textbook series. (Maybe I'm a slow learner!). So, sure, there are lots of little things that perhaps I might wish had been done differently; a photo that doesn't quite match the activity as well as it should, an instruction that is confusingly worded, a dialogue that sounds a little unnatural, a unit that seems a little out of place, a syllabus component that is somehow missing, a page design that falls

**BTK:** *How do you feel about using your own textbooks in the classes that you teach?*

**SG:** That's probably a question that all authors cringe at! I have, in fact, used a couple of my own textbooks in my classes before when I thought they were the most appropriate materials for the courses I was teaching. However, in general, I have to be honest and say that I don't really like using my own textbooks in my classes, for a couple of reasons. First of all (and I'm sure this is not uncommon amongst authors), I tend to be my own worst critic. I find it painful to be using my own material and be forced to realize (usually in the middle of a lesson) that some activity that I thought was really good just doesn't work or doesn't get the students motivated. That can be a real ego deflator! Secondly, I just find it a bit embarrassing to force my students to buy my own textbook. I



guess it seems to me a little, well, mercenary, to be making a profit from my own students. I have tried to get around that by reimbursing my students 10% of the textbook price (the normal author royalty) in the first lesson. That way at least I can satisfy myself that I am not making money from them. Sounds a bit silly, I know!

On the other hand, I would also say that it is very useful for an author to use their own material in class, all the while making notes about what works, what doesn't, what should be changed, deleted, or added. When it comes time for a new edition, or even for the next totally unrelated writing project, all of this information will prove valuable.

**BTK:** *What is your overall impression of the materials that are being published these days?*

**SG:** Although there is of course a lot of new material that seems to just cover the same old ground in a slightly different way, overall, I'd say that the materials being published these days are getting more interesting, more attractive, more sophisticated, more attuned to what we currently know (or think we know) about language learning, and more compatible with local educational needs.

**BTK:** *Who are the other authors that you feel are producing really quality work?*

**SG:** Hmm, it's a bit dangerous to try and single out particular authors, especially when there are so many who are producing very high quality work. They are probably the same ones whose books your readers have been using for the past quite a few years at all the conferences, chapter meetings and book fairs.

**BTK:** *Since you started writing, has the market changed in any way? How?*

**SG:** In my case, the 'market' tends to include private language schools, college and university students in Japan, Korea, Taiwan and Thailand. As far as Japan is concerned, one noticeable change has been that for the past few years many people in the ELT profession have been commiserating about 'the students' level getting lower'. This is no doubt due to the 'aging population' demographic in this country. There are simply fewer young people around, so schools, colleges and universities are finding it necessary to take extraordinary measures to keep their enrollment figures viable. One way they do this is to develop their academic curriculum, including their English language programs. This means that publishers must do more research to find out what programs are teaching and what materials can meet those evolving programs' needs. Another, perhaps more common step colleges and universities are taking is to lower the admission bar. Simply stated, students are being admitted into many middle ranking universities now that would not have admitted them a few years ago. This means that publishers need to make sure that their textbook series are starting at a level that is not too challenging. My hunch is that these days in Japanese colleges and universities, more 'Basic' and 'Intro' levels of textbook series are being used.

A second change in the market I've noticed is the more and more sophisticated packaging of published materials, and, in conjunction, the rising expectation amongst students, teachers and program directors for all the value-added 'bells and whistles' that can be offered by the publishers. Teachers' guides have become 'Teachers' Resource Books' with tons of extra notes, tests, photocopiable activities etc., and they are commonly given away no matter how many copies of the student book the teacher

*Gershon Interview continued on p. 26*

## MWSIG Contest Fall 2005

# Writing the Winning Entry

Brian Cullen and Kelly Quinn, Nagoya Institute of Technology

Brian Cullen and Kelly Quinn are both teachers at Nagoya Institute of Technology, a university specializing in engineering and science oriented majors. Brian Cullen is author of the textbooks *Humanity & Technology* published by Intercom Press, and *SciTech Discovery* published by Kenkyusha. These are targeted respectively at first year and second year students of engineering and science.

Recently, we have received several requests for lower level materials. One request was from our own university where some students in the lower levels and night school have low language proficiency. Another request was from a Kansai area private high school which has oriented its curriculum toward science education. All classes, including English, were intended to support the goal of science education. The high school teachers had heard of *Humanity & Technology* and began experimenting with it in their classes. The teachers were impressed with the topics and the layout, but found the level of language a little high for high school students. The high school teachers approached Brian about creating similar materials at a slightly more elementary level with more direct grammar and vocabulary instruction.

After writing and piloting one unit of these materials, we submitted it to the JALT Materials Writers N-SIG contest. The unit submitted dealt with introducing the passive voice while discussing inventions and discoveries. Pedagogically, the goal was to teach essential grammar and vocabulary to beginning level students in a manner that emphasized aural/oral activity. The materials

introduce a lot of relevant vocabulary and give opportunities to practice oral communication as well as reading, writing, and listening. Extracts of the unit are shown below. The rest of this article is best read in conjunction with the full unit and teachers notes, which are available at: <http://groups.yahoo.com/group/materialswritingcontest/files/Cullen%26Quinn/>.



The first activity, *Starting Out*, shows a series of pictures representing important scientific discoveries such as gravity and Saturn's rings, inventions such as dynamite and the bikini, and logos of well known companies. None of the pictures is labeled. Rather than printing the vocabulary in the text, we believed it would more useful if students were introduced to the vocabulary orally first and then had to apply the language they heard to images that they recognized. We strongly believe that students must participate actively in their own learning. Thus in the first activity, teachers dictate the names of the various inventions, discoveries and corporations and students label the pictures. After confirming the answers students quiz each other with one saying the name and the other pointing to the correct picture.

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## 2 Conversation

Listen to the conversations. Write the number of each.

___ invented	___ electric
___ founded	___ Microsoft
___ discovered	___ lightbulb

Peer: Hey can you help me with my homework?

Sally: Yeah, sure. What's the problem?

Peer: Well, do you know who \_\_\_\_\_ the \_\_\_\_\_

Sally: It was \_\_\_\_\_ by \_\_\_\_\_.

Peer: Yes, you're smart. Thanks a lot.

Listen again and shadow the conversations.

Then practice with a partner.

Conversation recycles the vocabulary from Starting Out and introduces the passive voice in context. Students check key vocabulary such as “found”, “invent”, and “discover”, and then hear four conversations. Again students do not simply listen passively, but must act on the conversations they hear to string the lexical elements together in order to form correct conversations. Students can then practice the conversations modeled.

In the next section, Focus, the grammar of the passive is explicitly explained. To make sure that students understand the use of the past participle, students complete a verb chart. Question forms are a weak point for many students, so in the second part of the Focus section, sentences demonstrating the formation of passive questions are modeled.



Japan  
2001

Germany  
~1870

4. Use the information in the pictures to write questions and answers.

1. Question: When was your invention?

Answer: It was invented in Mongolia in 2001 BC.

2. Question: Who discovered electricity?

Answer: Electricity was discovered by Benjamin Franklin in 1752.

3. Question:

Answer: It was invented in Japan.

4. Question:

controlled practice in asking and answering passive voice questions. After the controlled practice in activities 1-4, activity 5-7 offer opportunities to make their own questions and answers while recycling vocabulary from the Starting Out section and grammar from the Focus section.

## 4 Reading Exchange (Partner B, turn to page 66)

Answer the three questions as you read this story.

1. Who founded Microsoft?
2. What two words form the name Microsoft?
3. What was the first program sold by Microsoft called?

Microsoft was founded in 1975 by Bill Gates, combining two words – MICROcomputer and SOFTware. The first program sold was called Microsoft BASIC. Many similar programs were written for the IBM PC and the program became more popular. As time went on, Microsoft became more successful. Today Microsoft is the world's largest software company.

The Reading Exchange provides practice in identifying key points, answering questions, and the passive voice. Each student has their own reading, thus setting up a natural information gap between students. This information gap is resolved by asking the questions pertaining to the other partner's reading.

## 5 Writing and Presentation

Hello, I would like to talk about the invention of the Thomas Edison. He invented it in the United States. His invention is useful because it makes our homes warmer.

Think about another invention.

Answer these questions.

1. What is your invention?  
\_\_\_\_\_
2. What was it invented by?  
\_\_\_\_\_
3. Where was it invented?  
\_\_\_\_\_

Students of technology need to be able to produce English documents and presentations. Although these materials are aimed at low level students and they are unlikely to be able to explain difficult scientific ideas, it is useful to teach the simpler structures of writing and presentation at an

*Winning Entry continued on p. 14*

We intend to have a lot of question formation practice throughout this book. This activity was set up as a pair activity, once again to give students the chance to practice listening and forming the questions that will be used in the later activities. Activities 2-4 provide controlled practice to distinguish between active and passive voice. They also offer

# Feedback Feeding Forward: Notes on a Materials Writing Contest

Marc Helgesen

*[Editor's note:*

On Saturday the 8th of October, Sean Bermingham of Thompson Publishing handed a set of textbooks to Brian Cullen as the prize in the first ever MW-SIG materials writing contest. Brian Cullen and Kelly Quinn were chosen from ten entries. The job of actually choosing was done by Sean Bermingham and Heidi Nachi from Ritsumeikan.

The contest received tremendously valuable input in the form of experienced writer and educator Marc Helgesen who produced a set of detailed comments on every entry. As well as being directly related to the individual entries, these comments also have a broader purpose of helping others who did not participate to produce better materials. BTK reproduces the sections of Marc's comments which are more general in nature. His full comments on every entry can be read at [http://groups.yahoo.com/group/jaltmwsig/files/Marc\\_Helgesens\\_comments.pdf](http://groups.yahoo.com/group/jaltmwsig/files/Marc_Helgesens_comments.pdf).

— *Jim Smiley*]

*Marc Helgesen, an author of a number of books including the English Firsthand series, Workplace English (Longman), the Active Listening series (Cambridge), and PELT-Listening (McGraw-Hill) made comments on all the manuscripts. He prefaced his comments with the following general advice, applicable both to many of the submitted manuscripts and to ELT material writers in general.*

First, let me say I am honored to have a chance to provide feedback (feedforward?) to other Japan-based materials writers. I think that most of us became teachers to help other people and I see writing materials as a great way to reach more learners than we can in our own classroom. By entering this contest, you are doing that. I also find that writing forces me to clarify my own understanding of ELT and develop empathy for teachers in different situations than my own.

And, as you all know, writing is a hell of a lot of work. And so congratulations to those of you who have taken the steps to do that.

A couple notes about my own comments:

ELT writing and publishing is not an exact science. Writing does not work very well with formulae (although there are far too many books that seem written to a formula – and if you have to teach one of them, you have my sympathy). Every year we see dozens of books published. The hits are rare. Many do just OK. Many fail commercially. So take everything I say (or anyone says) with a grain of salt. Do listen to ideas. Try different things. But keep in mind, ELT writing and publishing is far more a craft than a science. Listen to experience but listen to your gut as well.

There's a story that makes the rounds in publishing. There was an author whose first book was finished and about to be published. With dreams of sports cars and the good life in his eyes, he asked his publisher, "So,

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how much do you think I'll make off this?" She smiled and said, "If you're lucky, I think you'll be able to buy a really good...ten speed bicycle." On my first book, my editor told me, "Marc, make sure you are always having fun. That way, the money will be a bonus, not the goal." It was good advice.

## General Comments

These general comments apply to several of the manuscripts and are things probably worth thinking about by teachers in general.

## Practice

Lots of practice—I noticed myself making this comment often (and thinking it other times as well). Too often books assume that something that has been presented has been learned. It hasn't. Learners need practice (the lack of real practice goes a long way to explain why we have so many false beginners in Japan—years of presentation and little practice).

## Instructions

Avoid long instructional sentences. Remember that learners have to process them in a foreign language. I aim for an instruction sentence to be a maximum of 7 words. This is based on George Miller's research indicating most people can hold 7 items (+/- 2) in short term memory. Here are my "rules" for instructions:

- Short sentences (target is max. 7 words)
- Imperative mood
- Avoid conjunctions (divide into separate sentences)
- Eliminate unnecessary words

Here is an example.

Original:

*First ask your partner the questions and then write your partner's answers.*

Better:

*Ask your partner the questions. Write the answers.*

Still clearer:

*Ask B. Write B's answers.*

Once you've finished the manuscript, go back and redo the task instructions for consistency of style.

How can they say what they want to say? Japanese students (except kids) are usually false beginners. They have studied English for years. Still they usually need help in how to say what they want to say. I find it is usually useful to:

- Do the first item in an exercise as an example (i.e., give the answer) so they know how to respond
- Give model sentences, a language map, a vocabulary bank, or some other resource to support them.
- Give learners "thinking time" before they speak so they don't have to try to create meaning (think of what to say) and create form (figure out how to say it) at the same time.

## Comprehension Questions and Levels of Process

Too many books rely on questions that only require literal comprehension. That is the most superficial level of understanding. There are various ways of looking at comprehension. One scale I find useful is Barrett's Taxonomy of Reading Comprehension. Here are the basics:

*Barrett's taxonomy of reading comprehension*

5. Appreciation (Highest)  
Students give an emotional or image-based response.
4. Evaluation  
Students make judgments in light of the material.
3. Inference  
Students respond to information implied but not directly stated.
2. Reorganization  
Students organize or order the information a different way than it was presented.
1. Literal (Lowest)  
Students identify information directly stated.

Make sure you are checking understanding at many different levels.

**Layout**

Write to the page (make one page of manuscript = : = one page of what will eventually be in the student page). Writing to the page makes the material easier to pilot. It also makes sure you are thinking about what the learner will be seeing.

Earlier, I mentioned my editor who told me to always have fun. Writing is a great way to make a difference.

Have fun.

Work as hard as you play. Play as hard as you work.

Good luck.

Best,

Marc Helgesen


Winning Entry continued from p. 11

early stage. The Writing & Presentation section gives guided practice. Following the model, students write and present their own ideas.

**6 Talking Point**

Think about your answers to the following questions.

What would you like to invent?

What is the most useful invention in your home?

Which is more useful to you: your cell phone or your television? Why?

What is the most important invention in history? Why?

Ask and answer these questions with several partners.

The Talking Point section gives students the greatest chance to use the language points of the unit in unstructured conversations that are relevant to their own lives. It also provides listening practice as the students listen to natural conversations based on the same conversation questions that the students will use. Give students a few minutes to think

about their answers to the questions (or give them as homework). You may also like to have the students memorize the questions. After asking the questions with a partner, you may like to ask students to change partners.

A considerable amount of thought and effort went into the development of this sample unit and we were delighted to win the material writing contest. However, this is a work in progress and we would be delighted to receive feedback of any kind on the materials. If you have an idea that you think could improve them, don't hesitate to contact us at <cullen.brian@gmail.com>.





# A Report on Publishing-Related Sessions at JALT2005, Part 1 of 3

Kristofer R. Bayne

The theme of JALT2005 was ‘Sharing Our Stories’. The relating of classroom-based experiences probably represented the bulk of the sessions; however, as teachers we do other things besides teach: publishing the fruits of our labour is one. The publishing side of materials was the focus of the 2005 Materials Writers Forum, and it was represented in other sessions. With this in mind, I made it my mission to attend the following sessions:

- “100 Questions to Ask Before You Publish a Textbook”, Poster Session, Kim Bradford-Watts
- “From Collaborative Research to a Writing Textbook”, Short Paper, Lesley Riley & Robyn Najar
- “Stories from a Textbook Writer”, Workshop, Dale Fuller
- “A Panel on Materials Writing”, Forum, Materials Writers SIG

Over the next three BTK issues, I would like to present summaries of these sessions, leading to an attempt to briefly identify key points. In each, I have included an articles’ list on publishing from what I hope are fairly accessible sources.

The first two sessions described two different paths to a published textbook.

## “100 Questions to Ask Before You Publish a Textbook”

Poster Session, Saturday  
Kim Bradford-Watts

Bradford-Watts literally ‘posted the ton’ (in cricket jargon) of questions relating to would-be writers and publishers. (The full list can be accessed at <[bradford-watts.freeservers.com](http://bradford-watts.freeservers.com)>.) I did not actually read all one hundred questions then and there; what was most interesting for me was her experience leading to the poster session. Bradford-Watts prefaced her experiences with a list of options for those wanting to see their names in colour cardboard.

- a) Approach a publisher—including a range of required documentation (cover letter, outline, CV, sample).
- b) Self-publish—has its merit and drawbacks (total editorial freedom versus up-front costs, etc). She suggests Silverman (2004) as a good read on self-publishing.
- c) Publish online—could charge for it or offer it free.
- d) Wait to be asked—a more unlikely route according to Bradford-Watts.

However, for Bradford-Watts and co-author Jacoba Akazawa, it was the last path that proved the fateful one. They were approached to write a textbook about Australia. And, it seems, from that point things got pretty

wacky... She described a series of almost farcical situations stemming from decisions by the publisher: sudden focus reversals, unclear deadlines, limits on photographs (for a text about a country), unstated requirements (teacher text) to name some. Bradford-Watts readily admitted, however, the fact that it was a Japanese publisher working with two non-Japanese novice and perhaps rather naive authors was a consideration.

The session was a reminder that, despite all good intentions on both sides, what can go wrong may very well go wrong. Bradford-Watts now looks at the experience with a sense of humour and as a learning experience, which was evident in her poster. Her 100 questions to ask a publisher are there so that others may avoid the more unwanted and unexpected outcomes. The bottom line: ask questions and clarify the task. The book produced was *Talking About the Australian Mosaic*.

Kim Bradford-Watts can be contacted at <wundakim@yahoo.com >.

### **“From Collaborative Research to a Writing Textbook”**

Short Paper, Sunday  
Lesley Riley & Robyn Najar

For the most part this presentation detailed four collaborative ‘partnerships’ spanning five years that led to increased professional development and eventually to a published textbook, *Developing Academic Writing Skills*. Riley described the four as:

1. Teacher-Teacher partnership
2. Teacher-Student partnership
3. Researcher-Publisher partnership
4. Research Partnership

Riley described two teachers’ work in creating a viable framework for success in academic writing with low-intermediate university students and the subsequent (successful) application with those students. The presentation then detailed the steps taken with a publisher to produce a textbook. Finally, Riley emphasized the professional development, pedagogic growth and general satisfaction that occurred at the classroom level. The four partnerships underline the value, as Riley puts it, of “forming connections and sharing respective knowledge bases”. This presentation was an excellent example of a text being the direct result of classroom collaboration and activities. In that sense, it was what we could perhaps call ‘action materials’ (as opposed to ‘action research’), evolving organically from a need to provide a better pedagogical approach and creating the materials to see it through. An interesting and detailed handout on the ‘partnerships’ involved and publishing steps was distributed.

Lesley Riley can be contacted at <lesleyriley@nsknet.or.jp>.

### **Works Cited**

- Akazawa, J. & Bradford-Watts, K. (2005) *Talking about the Australian mosaic*. Tokyo: Hokuseido.
- Najar, R. & Riley, L. (2004) *Developing academic writing skills*. Tokyo: Macmillan Language House Ltd.
- Silverman, F. (2004) *Self-publishing textbooks and instructional materials*. Gloucester, MS: Atlantic Path Publishing.

### **Related Reading on Publishing in *Between the Keys***

- Balderstone, C. (1998) “Submitting a proposal to Oxford University Press.” *Between the Keys*. Vol. VI. No. 4. pp. 8 & 13.

Brown, C. (2001) "Getting your book published: Almost everything you want/need to know." *Between the Keys*. Vol. IX. No. 1. pp. 2-6.

Chinen, C. (2000) "The inside scoop on publishing in Japan." *Between the Keys*. Vol. VII. No. w. pp. 7-11.

Droukis, D. & Yukitoki, K. (2005) "On becoming a textbook writer." *Between the Keys*. Vol. XIII. No. 2. pp. 8-10.

Gillen, S. (1997) "Behind the deal." *Between the Keys*. Vol. V. No. 2. pp. 7-8.

Gillen, S. (1997) "Ten tips for your next book deal." *Between the Keys*. Vol. V. No. 2. pp. 1 & 3.

Homan, R. (1999) "Professional Manuscript Critique." *Between the Keys*. Vol. VII. No. 1. pp. 8-9.

Materials Writers SIG. (1996) "Author/publisher relationships: An interview with Satoshi Saito." *Between the Keys*. Vol. IV. No. 3. pp. 1 & 8.

(There is an equally long list of BTK articles on self-publishing which was not included.)

BK

## JALT2005 MW Photo Gallery



Brian Cullen, winner of the 1<sup>st</sup> Materials writers' contest, standing by the MW booth holding his published textbooks. As well as being a versatile materials writer, Brian's a mean folk musician.

Here's a photo of Brian collecting his prizes from Sean Bermingham of Thompson at the panel session. Congratulations to Brian once more and thank you to the publishers for helping make the event a huge success.



John Daly's been a wonderful co-ordinator for us over the years. A heartfelt thank you comes from me (Ed) as it does from all of us. Mind you, John's not leaving. Far from it. He's continuing to look after the Yahoo! group site and will be giving us all the fruits of his experience.



Greg Goodmacher did a wonderful job this year in setting up the contest and the panel session, both of which went superbly.

Photography is among Greg's many talents. Here, in this Goodmacher photo, we see Junko Yamanaka, co-author of Longman's *Impact* series, alongside the editor of *BTK*, Jim Smiley.



Ian Gleadall's been on the MWSIG board for quite some time as the co-editor of the original *My Share* (1996). He takes over from John Daly as our new coordinator. We wish Ian the very best of luck.

*Editor continued from p.3*

for web use that I feel would be useful here, I want to put it in paper format rather than just post a URL. Another part of my accent is the reticence to accept a purely digital version of BTK. I like the feel of paper. (Then just print out the pdf. – Ed. Hey, wait. I am the Ed.) The issue of an online BTK has not yet been resolved, but if any of you feel strongly one way or the other, please let us know.

Another version of my ‘Digiland’ immigrant accent shows itself in the publishers’ information section in this issue. Following the success of the MW panel session led by Greg Goodmacher, the publishers Cambridge, Oxford, and Thompson sent

on our booth at conferences. Every year at the National (international?), members come to the MW SIG stall and ask if they can display their published material for some time. The motives are various: to advertise their work; to show what members can do; maybe pride plays its part; but the biggest reason put forward is a positive one centring on the desire to promote the feeling of us as a group and what we stand for. If members’ publications are placed in the spotlight, the feeling is that that would inspire present members and encourage new ones, too.

However, the very action of displaying a non-JALT, commercial (albeit to a tiny audience) publication violates the NPO regulations (spell it out...) and puts the NPO status

*One key point emphasised in the panel session was the importance of the relationship between authors and publishers. One way of beginning such a relationship is to pilot and review materials.*

BTK their guidelines for authors. These documents were initially going on our web site. You will find them inside these pages, too. (Do any of you still print out emails?) As well as the author guidelines, we have Thompson’s ten tips for authors and Longman’s invitation to pilot and review materials. One key point emphasised in the panel session was the importance of the relationship between authors and publishers. One way of beginning such a relationship is to pilot and review materials.

Our featured article this issue comes from Cameron Romney. He presents a discussion on how to choose between a serif and a sans-serif font. Daniel Droukis interviews Steve Gershon, author of a number of well-known textbooks including *Online* and *Gear Up*. Finally, I would like to clarify a recurring point about what we can and cannot display

at risk.

Members are encouraged to become associate members of JALT and buy a stall in the main arena should they wish to display their stuff. There’s no middle ground.

Take care and have a great festive season!

BK

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# Ten Tips For Getting Published

Thompson Publishing

## Before Sending Your Manuscript to a Publisher

### 1. **Find out what the publisher needs.**

Write to the publisher asking for their author guidelines. If possible, try to meet with a Publisher, e.g. at a conference, to get initial feedback on your idea.

### 2. **Check what the publisher already has.**

Get a copy of the publisher's catalog and compare your proposal to existing titles. Make sure the publisher hasn't published something similar already. Consider how your product will fit with the publisher's current list.

3. **Research the market.** Decide what types of users the book is most suitable for and try to get an idea of the market size. Consider the international market - find out what you should include, and avoid, to make it marketable in other countries. Don't just write for your own teaching situation.

### 4. **Decide what's special about your book.**

Make sure your book is distinct from what's already on the market, BUT, at the same time, beware of being *too* different from what's available. Publishers are generally cautious - they may be willing to push the envelope a little, but they're unlikely to go for something very niche, or totally new/different if the market isn't ready.

### 5. **Make your proposal appear cost-effective.**

Avoid relying on copyrighted materials requiring expensive permissions, e.g. a reading series based on articles from Time magazine. International publishers may

be large corporations but they won't spend large amounts of money unnecessarily.

## When Sending Your Manuscript

### 6. **Send your material to the right person.**

Check the guidelines if it's 'the Acquisitions Editor', 'Publisher', 'Editorial Manager', or 'Commissioning Editor'. Find out the person's name, if possible.

7. **Submit the right material.** What you need to provide will vary according to Publisher, but generally you'll need to send at least:

- **A rationale.** This outlines the product's target market, organization, approach, components key features/benefits (for teacher and students), and why it's better than what's available.
- **A scope and sequence (S&S)** for the entire book. If your book has more than one level, provide at least a S&S for the lowest and highest levels, and an outline of the other levels.
- **A sample unit.** If it's a series, provide a unit for at least the lowest and highest levels. You should also provide an answer key, tapescripts and teacher notes for the unit(s).
- **A resume** listing your main achievements and why you are a suitable author. Include any publishing experience, books you've reviewed, or conference presentations you've given.

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8. **Submit the material in the right way.**

Send as an email attachment (the Acq Ed may need to forward the material to colleagues, e.g. sales and marketing (S&M) staff, for internal review.) Don't send hard copy (no ring binders!), and don't over-design your proposal, e.g. using lots of clip art or Word text boxes - just use basic formatting and indicate where any art/photos will be included. Explain who you are and what you're sending in the body of the email.

9. **Check your spelling.** Don't assume spelling, grammar, punctuation is just

the job of the editor. Remember that first impressions do matter!

**Following up**

10. **Don't be afraid to follow up.** The publisher should reply within a few weeks to acknowledge receipt of the proposal; if you haven't received anything, email or call to check they received it. Find out how long the publisher will need to evaluate your proposal (e.g. 2 months), and contact them if you haven't heard anything at the end of that time. If they turn it down, ask for feedback.

## Thompson Author Guidelines

### Thompson Publishing

#### What to Submit

Thank you for your inquiry regarding manuscript submissions. We are always happy to review relevant ELT materials. Should you wish to submit a prospectus for review by our ELT editors, you will need to prepare the following:

- A summary of the proposed project: please describe exactly what you are proposing (e.g., a series of college level ELT reading texts, a single elementary level ELT grammar text, an intermediate high school level listening text with tapes, etc.) with support detail as necessary so that an outside reviewer would understand what the entire project entails.
- A rationale for the creation of this product, e.g., why the approach is appropriate/preferable, what makes the product useful for a particular part of the market
- An analysis of the market this product should address; please note that this is a critical factor in determining the potential of your project, as publishers generally focus most heavily on projects that will bring in the highest revenue and/or fill a hole in the market with substantial potential for growth.
- A comparison of your proposed project to similar products currently on the market.
- A discussion of how it fits into the spectrum of our (Thomson/Heinle) current ELT texts.
- A table of contents.
- One or two sample units/chapters: in general, it is preferable to submit only a unit/chapter or two rather than a whole manuscript for review.

- Your brief resume, and details of your current teaching situation.

Please address your submission to the Editorial Manager at the address below. Please do not leave manuscripts or proposals at the Thomson booth, as we cannot be responsible for their safe delivery. Please also note that unsolicited manuscripts require adequate time for review within our editorial and marketing departments, so it may be

some time before you receive a reply.

Sean Bermingham  
Editorial Manager, ELT

Thomson Learning  
5 Shenton Way #01-01  
UIC Building  
Singapore 068808

Email: Sean.Bermingham@thomson.com

## Guidelines for Authors: Submitting a Proposal

### Cambridge University Press and Pearson Longman Publishing

*[Note: The proposal guidelines sent to us for publication in BTK were the same for both CUP and Longman Asia ELT (Pearson Education North Asia Limited).]*

#### Your Proposal Should Contain

- an overview
- competitor analysis
- sample material
- your background information
- additional information

#### An Overview

The overview provides a frame of reference for your material.

1. Rationale: In one or two paragraphs, describe the work, its approach, and your purpose for writing it.
2. Target audience: State the language level, age group, and kind of student or school that this material is aimed at. Please be as specific as possible.
3. Components and extent: List any components planned for the course, such as cassettes or CDs, teacher's guide,

workbook, answer keys, video, website, software, etc. How many pages do you expect each component needs to be?

4. Outstanding features: Briefly list the features that you think make this material unique.
5. Pedagogy: Explain the methodology behind the material. Does it follow a particular methodological approach? Is this work the result of classroom research?
6. Art: Briefly estimate the number of photographs and illustrations that your work will use. You can use other books as an example.
7. Trialing: Please include details of any classroom testing that this material has had.
8. Permissions: Does your book contain previously published material? If so, have you obtained the permission rights for it?

#### Competitor Analysis

This explains how your manuscript compares with material already published and gives

reasons why people might prefer to use yours in place of it.

1. Top competitors: List three of the most popular books, including title, author, publisher, no. of pages and price (if known). Compare the syllabus, organization, pedagogy, interest level, visual appeal, ease of use, or anything else that is relevant. Please discuss each competing title in a separate paragraph.
2. New materials: Are you aware of any similar works in progress?

### Sample Material

The sample material should demonstrate how the ideas outlined in the overview are put into practice.

1. Scope and Sequence: Indicate the number and title of each proposed unit along with any recurring features or sections, such as review units, vocabulary sections, and so on. Include detailed information for three sample units—including content, target language and skillswork development.
2. Sample units: Please submit three units that you feel best represent your work's basic idea, its quality, and its distinctive features. The units do not need to be in sequence.
3. Artwork: Your sample does not need any illustration other than rough pencil sketches or detailed descriptions. However, we do need some art in the sample to see how it will be integrated into the manuscript.

### Your Background Information

Your resume: Please attach a copy of your resume, including your current contact information and details of your qualifications,

teaching experience, and previous publishing experience and publications (if any).

### Additional Information

A few pieces of additional information that can be placed in a **covering letter** will round out your proposal.

1. Schedule: What writing schedule do you have in mind for your book? How much of the work has already been completed?
2. Format: Has the manuscript been prepared on disk? If so, what software has been used?

Please keep at least one copy of your full Proposal. We look forward to receiving your Proposal, and we thank you for your interest in publishing with us.

### Cambridge University Press Contact Information

Before starting work on a Proposal, please discuss in some detail with the Editorial Department of Asian Branch, Cambridge University Press. This will be in order to direct your Proposal within the strategic objectives of our forward publishing programme.

Editorial Department  
Cambridge University Press  
Asian Branch  
10 Hoe Chiang Road  
#08-01/02 Keppel Towers  
Singapore 089315

Ph: +65-6323-2701  
Fax: +65-6220-2989  
Email: [vsukumal@cambridge.org](mailto:vsukumal@cambridge.org)



## Reviewing and Piloting Longman Materials

Longman Asia ELT  
c/o Pearson Education Japan  
2-44-5 Koenji Minami,  
Suginami-ku Tokyo 166-0003  
FAX:03-59296098  
sugiyama@pearsoned.co.jp

Dear Teacher

We at Longman are committed to publishing materials that ever more closely reflect and suit the needs of teachers in Japan. To this end we highly value your opinions and suggestions relating to both existing materials and those in the research stage. It is therefore of great importance to us to continually gather feedback from many teaching professionals. Through reviewing and/or piloting, we would like you to help us shape our materials and so make them as relevant to you and your students as possible.

If you are interested in either reviewing materials in one or more of their various stages of development or piloting such materials, please fill in the form below, and send it to Keiko Sugiyama, Research Editor, Longman Asia ELT, in Tokyo. When we have a relevant new project, we will contact you. Reviewers and pilots receive a fee and are also acknowledged in the appropriate publication.

We look forward to hearing from you!

Please complete the following form and e-mail, fax, or mail it to Keiko Sugiyama

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*Gershon Interview continued from p. 9*

adopts. Moreover, all the major courses now also include CDs packaged with the student books and websites jam-packed with extra 'stuff'. This all makes courses much more flexible, expandable and complete and keeps publishers and authors on their toes!

**BTK:** *Have you any struggles or disappointments in writing that you have learned from?*

**SG:** Every time I publish a new course, I keep my fingers crossed that it will immediately become a runaway blockbuster, which, I have to admit, hasn't quite happened yet. That means that although in general I think

*"...it's always difficult to juggle a full-time teaching job with the deadline demands of a big writing project."*

my courses have done quite well, I'm not yet entertaining the notion of 'quitting the day job'! Other than that, I suppose the only (minor) disappointment has been that my listening course *Sound Bytes*, which was published about 5 years ago and, in my humble opinion, still has a lot of great, useable, student friendly material in it, has not yet seen a new edition (though I'm still hopeful that will happen!). Other than that, there are no major disappointments in writing that I can think of.

As for struggles... it's always difficult to juggle a full-time teaching job with the deadline demands of a big writing project. It's not easy struggling bleary-eyed over an activity or a dialogue in front of my computer at 2am when I have a load of essays to mark and three classes to teach the next day—starting with first period at 9am. It's also a struggle to keep abreast of all the current research that may point materials in new directions and to try to figure out ways to

incorporate those findings into classroom materials that are attractive and doable.


**BTK:** *What advice can you give readers who may be thinking of becoming material writers or getting their materials published?*

**SG:** Keep at it, don't be dissuaded, continue tinkering, develop contacts with Japan-based publishers and go to lots of conference presentations by authors talking about their materials. Also, remember that the publishers are always looking for new materials to publish.

**BTK:** *What is in your future as far as writing and teaching?*

**SG:** I am enjoying my teaching at Obirin University, offering a variety of undergraduate and graduate classes in conversation, public speaking, process writing, course design and TEFL. This will no doubt be another busy, challenging semester.

I have also recently started working on a new textbook project that comes directly from some of the courses I have been teaching at Obirin. Though the project is still at a very early phase, I'm finding it interesting and very relevant to my teaching goals. I'm excited about it and look forward to developing it further.

**BTK:** We really appreciate the time and effort Steven put into answering our questions. I am sure that all our readers will benefit from Steven's insights and advice. It is good to know of the talented material writers that we have right here in our own backyard. Hopefully, we will be able to hear from others in future editions of BTK. 



# MW-SIG Officers

## **Coordinator**

Ian Gleadall is leading us to new heights. It's a good thing he has eight arms.  
octopus@pm.tbgu.ac.jp

## **Programs Chair**

Yvonne Beaudry decides on which issues will be discussed in our forums.

## **Membership Chair**

Daniel Droukis puts on a second hat, making sure that members stay members.

## **Treasurer**

Scott Petersen is the guy keeping an eye on our money.  
petersen@ma.medias.ne.jp

## **Newsletter Editor**

Jim Smiley takes care of submissions for the newsletter.  
jimsmiley@beach.ocn.ne.jp

## **Newsletter Layout**

Derek DiMatteo assembles the newsletter with the help of dark chocolate.  
derek@blueturnip.com

## **Newsletter Distribution**

Daniel Droukis gets the newsletter out to you in time.  
dandro@jcom.home.ne.jp

## **Our Share Editor**

Ian Gleadall is working on a follow-up to the successful *Our Share*.  
octopus@pm.tbgu.ac.jp

# MW-SIG Resources

## **MW-SIG Web Site**

<http://uk.geocities.com/materialwritersig/index.html>

The site contains articles on topics ranging from copyright to desktop publishing techniques, an extensive list of publishers including contact information, tutorials and software recommendations, and information on submission requirements for *Between the Keys*.

## **MW-SIG Yahoo! Group**

<http://groups.yahoo.com/group/jaltnwmsig/>

The Yahoo! Groups site houses our discussion list, a database of members' publications, a file repository for sharing work and ideas, a space for photos, and the ability to conduct polls, create a calendar, and have a live chat session.

***Let's make 2006 a year of renewed vigor and activity!***

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**The Materials Writers SIG** is dedicated to continually raising the standards in the creation of language teaching materials, in all languages and in all media, whether for general consumption or for individual classroom use. The editors encourage participation from colleagues using new media or teaching languages other than English.

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